A Short Introduction TO THE ART OF PAINTING AND Varnishing.

LONDON,
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THE

NAMES

OF

COLOURS

FOR

Painting.

WHite Lead, Flake, Ceru's,	*White.*
Kirmine, Vermillion, Red lead, Spanish Brown, Indian Red, Red Ocker.	*Red.*
Ultramarine, Bice, Smalt, Verditer, Indigo,	*Blew.*
Distill'd Verdigrass,	*Green.*
Three sorts of Masticote, Yellow ocker, light pinck, Ortmeut two sorts,	*Yellow.*
Ivory Black,	*Black.*
Brown pinck, Brown ocker, Umber,	*Brown.*
Venice Lake,	*a sort of Red or Blewes.*

To Mix your Colours.

WHite Umber and Black,	*Hair Colour*
White and a little Black,	*Grey Hair.*
White, little Black, little Yellow ocker and very little Lake,	*Dead Body or Face.*
Black and little Umber	*Dark part of the Eye.*
Lake and Vermillion,	*Scarlet.*
White, Black a little Smalt,	*Armour.*
Yellow ocker and little Vermillion,	*Gold.*
Lake and little White,	*Pale Purple.*
Lake White and little Indigo,	*Deep Purple*
Light Masticote,	*Lemmon.*
Verdigrass, aud very little White,	*Willow Green.*
Verdigrass brown pink and very little white,	*Grass green*

Ver-

Verdigrafs & light pink	*Bright green.*
Verdigrafs and light Mafticote another,	*Green.*
Smalt and light Mafticote,	*Mofs green.*

And for Variety you may put together any of the Blewes *to any of the* Yellowes.

Smalt and White,	*Skie or Pearl.*
Vermillion and Umber	*Brick.*
Indigo, White & Lake,	*Violet.*
Light Mafticote and Vermillion,	*Flaming Fire.*
Lake and Bice,	*Blome.*
Indigo and White,	*Lead.*
White, Black, and little Yellow Ocker,	*Stone.*
Deep Mafticote	*Buff.*
Deep Mafticote and little Vermillion,	*Orange.*
Lake and little Black	*Sables.*
White and little Verdigrafs,	*Grafs Window.*
Verdigrafs and White,	*Sea.*

White

White, Black, and Umber for grounding.

When you have laid on your Cut and Rub'd it, you are to do it over with Oyl of *Turpentine*, with a ſoft Bruſh, & in an hour after, to do it again with Nutt Oyl, and then to cloſe it well to the Glaſs with your fingers, to diſperſe thoſe little hollowneſſes that then will appear, and if after there ſhall appear any little gliſſinings or bright places, you are to repeat the laſt oyl upon the places, & cloſe it well as before, & they will diſappear or if they happen after Painting, then lay your Nutt oyl upon the back of the Colours againſt the place and it will in a little time pierce through and cure it, but at the firſt in laying on of your Oyls, uſe of neither ſort more then what will juſt wet your Cutt through.

You are to grinde all your Colours in Nutt Oyl, and that extremely Fine.

To make the Varnish.

TAke half a pound of Gum Sandrock four ounces of Gum Animy, two ounces of Gum Copal, one ounce of Mastick and half an ounce of Tackamahacka, steep your Gumlack twenty four hours in water in a course bag, then put to it a Lump of hard Soap, the bigness of an Egg and chafe it well about half an hour to beget a lather to take as much of the Red Tincture from it as you can, then clean the Soap from it with water, then make it very dry either in the Sun or before the Fire, then bruise all your other Gums, that is, your Gum Animy, very small, and the other but as gross Pepper, then divide all your Gums into two equal quantities, and put them severally into 2 glass bottles that hold 3 quarts apiece, then into each bottle put two quarts of Spirit of Wine, stop them close & keep them in a moderate heat

before

before the fire for ſix or ſeven days; ſhaking 'em once an hour to prevent the Gums for ſetling to the botom, then take it from the fire and let it reſt twenty four hours, then through a cloth into a clean Bottle, pour as much off as will run perfectly clear and let the remainder ſettle again, and as it becomes clear pour it off as before.

To do black Work.

TO ſome of your Varniſh put a little Ivory black in a little pot of a thin conſiſtance, and do your work over nine times, letting it dry two hours betwixt each time before a fire, then let it dry a day, then ſmooth it a little with poliſhing Ruſhes either wet in water or dry. If you wet your Ruſhes, then when you have done, waſh your work clean, and dry it with a cloth by the fire, then do it over ten times with clear Varniſh, without Colour, allowing the ſame ſpace for drying as before, then let it dry three

days

days, then pollish it with Tripola made fine upon a wet cloth until you have brought it to an exact eveness, then wash it as before, and dry it, then take a little oyl upon a clean soft rag, and just touch it over to take off the dulness given it by washing, but use not so much oyl as to leave your work greasie.

Tortoise-shell upon Red Ground.

FIrst do your Work over four or five times with Vermillion mixt with Varnish of a like thin consistance until you see your Wood be perfectly covered, then do it twice with clear Varnish, then cloud it with Dragons Blood and Ivory black mixt together, then let it dry a day, then varnish it ten times with clear Varnish, then let it dry three days, and pollish and finish as in your black work.

Tortoise upon Yellow Ground.

INstead of Vermillion mentioned in the last, use white Lead and very little yellow ocker and Cover your wood as in the Red Tortoise, then proceed and finish as in that, only in this you must observe, that your cloudings must be more Ruddy then on the Red Ground.

Tortoise upon Gold Ground.

WHen you have silvered your work let it dry a day, then with a Camels hair brush do it twice or thrice over with the mixture next mentioned then let it dry another day, then cloud it with the clouding directed in your Yellow Tortoise and go on and finish as in the other.

To turn Silvered work to a Gold Colour.

TO half a pint of varniſh put as much gam bouge as will lie upon a large ſhilling, and as much Dragons blood as will lye upon a groat, both beaten ſmall and let it diſſolve two or three days, ſometimes ſhaking it, then run it through a fine rag into a clean bottle, and this laid twice or thrice upon ſilvered work, 'twill bring it to an Exact gold Colour.

To Gild.

TAke Parchment ſhreds and boyl them in water that when the Liquor is cold, it may be as ſtiff as jelly, then to ſome of that put ſome Spaniſh White to make it ſomewhat thicker than Cream and keep it warm upon a few Coales, and do your work four or five times, that your wood be throughly Covered, then ſmooth it

with Rushes, and then do it twice over with the Size alone, then smooth it again a little more, then lay on your Gold Size thin and even and let it dry until it be of such a temper that when you touch it with your finger, you may perceive it stick and yet none of the Size to come off upon your finger, then lay on your mettle and press it downwith a Hares scutt.

To do the Red work that appears to have Black to be sprinckled on in little specles.

FIrst Ground your work with Vermillion, as in the Red Tortoise, then with the clouding directed for that taking very little in your brush, and holding it upright in your hand, strike it down pretty quick and hard, and take no greater compass at a time than you can well attend (before the Varnish dries) to disperse the little black eyes and froth occasioned by the

quick motion of your bruſh, and then begin again at the edges where you left off, after that proceed as in your Tortoiſe.

To make Gold Size.

TO a quart of Linſeed Oyle put White Copperis, Honey, razen and Littridge of Gold, each one ounce, and boyl it four or five hours upon a gentle fire, ſometimes ſtirring it, that it burn not to the bottom, and let it cool,& pour off all the thin part into a pot or bottle, and as you have occaſion to uſe it, grind a ſmall quantity of it at a time upon your ſtone, with a little white Lead, yellow Ocker, and a little boul Almanick,to be of a thinner conſiſtance than you make your Colours for Painting, but you muſt be careful to grinde it extremely Fine, otherwiſe your mettle will not lye even.

White Varnish.

TAke four ounces of the Largeſt Lumps of Gum Sandrock four ounces of Gum Animy, one ounce of Maſtick, and one ounce of Camphier, ſcrape off the outſides of your Gums that they be very clean, and bruiſe them all as in your other Varniſh, and ſlice the Camphier thin, and put them altogether into a quart of Spirit of Wine, and manage it at the fire after the ſame method, and for the ſame time as you do the other Varniſh and when it has ſtood twenty four hours, let it through a cloth into another bottle, and it will at once all run off clear.

This is to be uſed with Blew and White Colours after the ſame Manner as you uſe your other Varniſh, with other Colours (it likewiſe being twice laid on) preſerves any thing ſilvered from ever tarniſhing and is moſt uſed for this.

To Enammel.

DIſſolve ſome Gum Arabick in fair water and mix with it ſome of your Shell Gold or Shell Silver, and with a ſmall Pencil, draw upon your work either before your work be fit to polliſh or after it be done, but I conceive it beſt before you Varniſh it the laſt ten times, ſo that Varniſhing and polliſhing upon it will both ſecure it from tarniſhing and rubbing off.

You muſt obſerve, that all the wood you intend to Varniſh, that is of an open grain, as Oak, Firr or ſuch like, you muſt firſt white and ſmooth it juſt as you do for Gilding, otherwiſe the Varniſh will not fill it up though you repeat it never ſo often.

To lay on your Mettle Speckles.

FIrst wet your work with Varnish, with a soft brush, then while 'tis wet dust your speckles upon it thro' a piece of Tiffany, and then Varnish it twice, to keep 'em from rubbing off, 'tis enough.

You are to grinde all your Colours dry and very small.

FINIS.